

ED 2013--41/42



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

**2012-13**  
season

## William Aide, piano

Monday, April 1, 2013  
7:00 p.m. Walter Hall  
Edward Johnson Building

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors



# WILLIAM AIDE, PIANO

## I

- 1 Les sons et les parfums tournent dans l'air du soir  
2 Reflets dans l'eau
- Claude Debussy

## II

- 3 Intermezzo in A major, Op. 118 no. 2  
4 Why I Like Brahms ("Letters to a Musical Friend")  
5 Intermezzo in E flat minor, Op. 118 no. 6  
6 His Intermezzi ("Letters to a Musical Friend")
- Johannes Brahms  
Walter Buczynski/  
William Aide  
Johannes Brahms  
Walter Buczynski/  
William Aide

Doug MacNaughton, baritone

## III

- Sonata in D major, Op. 10 no. 3  
7 Presto  
8 Largo e mesto  
9 Menuetto: Allegro  
10 Rondo: Allegro
- Ludwig van Beethoven

## INTERMISSION

## IV

- Sonata in B minor, Op. 58  
1 { Allegro maestoso  
Scherzo: molto vivace  
2 Largo  
3 Finale: Presto non tanto  
4 Talk  
5. Schumann  
6 Talk
- Frederic Chopin

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## Program Notes

Most of tonight's repertoire has particular significance for me; with the exception of the E flat minor intermezzo, the pieces are those I performed when I was young. The Beethoven sonata, generally considered his greatest among the early "first period" sonatas, was the list B work I played for my ARCT, as a clueless teenager. The only professional help I had with this sonata came from the hands of Pierre Souvairan, in a few lessons during one Conservatory Summer School. I had never before known anything like Pierre's detailed teaching, which I found inspiring.

The Chopin B minor sonata was the principal work on my Faculty graduating recital in 1959. I first heard this glorious piece played by William Kapell on vinyl, while I was still in Timmins, and I determined to learn it when I got to Toronto. I also determined to study with Alberto Guerrero.

The Debussy group is drawn from the same recital. The boneless touch of impressionism is something Guerrero taught me, along with most everything else. The A major intermezzo was one of five Klavierstücke with which I opened said recital. Boris Berlin was one of my adjudicators. He told me after that my tone had improved, thanks to Guerrero.

Walter Buczynski wrote the cycle, "Letters to a Musical Friend", settings of six poems from my Oberon book of the same name; his inscription—"To William Aide, for his next birthday". The two Brahms songs are drawn from that cycle. "His Intermezzi" is based on the story that Clara Schumann played the E flat minor to Brahms when they parted for the last time. I am grateful to Walter and Doug MacNaughton for the opportunity to sing them to you.

-William Aide

## Biographies

William Aide received musical degrees from the University of Toronto and the Juilliard School where his principal teachers were Alberto Guerrero and Beveridge Webster. At the age of 19 he made his concerto debut performing the Rachmaninoff 3rd with the Royal Conservatory Orchestra. As a collaborative pianist he has worked with conductors Sir Andrew Davis, Arthur Fiedler and Walter Susskind; sopranos Elizabeth Soederstroem and Lois Marshall; and the St. Lawrence and Orford String Quartets, among many others. He has performed concerts throughout Canada, England, France, Germany, the former Soviet Union

and in New York, Chicago and San Francisco. He is the former Head of the Keyboard Division at the University of Toronto and was the inaugural R.E. Edwards Chair in Piano Performance. A proponent of Canadian music, he has premiered over 30 works, including 5 piano concertos. He has been associated as juror with every edition of the Honens International Piano Competition since 2002. With Oberon Press he has published four books; the most recent is *Pieces in My Hands*, poems and a CD of his live performances of the Liszt B minor Sonata and Schumann's *Carnaval*. This past December he was appointed to the Order of Canada.

**Doug MacNaughton** began his operatic career with Edmonton Opera in 1982, touring productions such as *HMS Pinafore* and *Cinderella* throughout the province. Career highlights include Don Alfonso in *Così fan tutte* (Pacific Opera Victoria), Wozzeck in *Wozzeck* (Banff Centre), Cervantes/Don Quixote in *Man of La Mancha* (Stirling Festival Theatre), Enjolras in *Les Misérables* (Mirvish Productions), *Messiah* with many orchestras across Canada, H. K. Gruber's *Frankenstein* (Victoria Symphony, Saskatoon Symphony) and Dave Brubeck's *The Light in the Wilderness* (Elora Festival Singers). Mr. MacNaughton also commissions Canadian compositions for baritone

and guitar, which he performs to his own accompaniment as a 21st Century Troubadour.

Performances in the 2011/2012 season included John Beckwith's *Crazy to Kill* (Toronto Masque Theatre), King Leontes in *Like an Old Tale*, an adaptation of Shakespeare's *A Winter's Tale* (Jumblies Theatre); a one man cabaret as part of the Green Door Cabaret series; and Maestro Spinelloccio in *Gianni Schicchi* (Canadian Opera Company), where he'll return as Thierry in *Dialogues of the Carmelites* in the spring of 2013. Also in 2013, he'll be heard as Crespel/Luther/Schlemil in Edmonton Opera's production of *Les contes d'Hoffmann*.

# Texts



## *Why I Like Brahms*

Because he admired married sopranos  
and was too scarred to misbehave.

Because his adoration of the Kaiser  
escaped the notice of Hermann Goering.

Because his first piano concerto broke  
a certain sound barrier in Timmins, Ontario.

Because his genius moved forward  
by reconstructing the past.

Because he was a smooth looker when young  
and a dumpy trotting silhouette when old.

Because he went to a lunatic Robert Schumann  
when Clara couldn't or wouldn't.

Because his frugal bourgeois life remained  
gregarious and lonely.

Because he buried his beloved Clara  
and saved her husband's symphony while she lived.



Because he loved intelligent contraltos  
and never wrote an opera.

Because as any donkey can see he follows  
the giant behind him.

Because his fourth symphony  
is worthy of King Lear.

Because he wanted to be  
better than his music.

Because he never ceases to defy, exalt, console  
our helpless mortality.



### *His Intermezzi*

Chiefly in order to make songs of them  
we finger-touch these lieder without words  
and hold the heartache in. No apothegm  
can touch the hallowed grief this one records—  
open the E flat minor's *Dies Irae*  
make it stand for lovers taking leave  
of one another, aged arthritic Clara  
from her faithful Brahms who must believe  
she loves him by the way majestic hands  
entreat the work's mysterious heroics.  
Each perceives their friendship never ends:  
music comforts little these two stoics.  
Stricken Johannes flicks a cold cigar  
ponders why he loved no one but her.

From "Letters to a Musical Friend", Oberon Press, 2007.



## FELIX GALIMIR CHAMBER MUSIC AWARD CONCERT

*Since 2000, the Felix Galimir Chamber Music Award has helped launch  
the careers of such ensembles as the Tokai and Cecilia Quartets.  
This concert features the 2013 Award winning ensemble.*

**Tuesday, May 7, 2013. 7:30 pm. Walter Hall.**

*Pay what you can. Proceeds to benefit the Felix Galimir  
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Conductor of the UTSO (1942-43, 1969-83) returns to celebrate the 50th anniversary of the opening of the Edward Johnson Building.



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**Wilma & Clifford Smith Visitor in Music**

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**Saturday, April 6, 2013  
7:30 pm. MacMillan Theatre**

John Weinzwieg: *Symphonic Ode*  
Tchaikovsky: *Serenade for Strings*  
Dvořák: *Symphony No. 8*

Tickets: \$20 (\$15 seniors/\$10 students)  
Weston Family Box Office at the  
TELUS Centre: 416.408.0208

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